

MARVEL® COMICS GROUP

BY THE
CARTOON
CODE
COMIC

HANNA-BARBERA's

THE

FLINTSTONES

35¢ EE
3 FEB
02081



FRED
THE
BARBARIAN

HANNA-BARBERA'S

THE FLINTSTONES

FRED THE BARBARIAN

WELL, FRED DID IT THIS TIME! TALK ABOUT YOUR DUMB STUNTS! HE WENT DOWNTOWN TO GET DINO A PET LICENSE AND CAME BACK AS....

THAT'S RIGHT! I WENT TO THE WRONG OFFICE. I THOUGHT I WAS SIGNING FOR DINO'S LICENSE, BUT INSTEAD, I SIGNED UP FOR THE BARBARIAN CORPS!

....A
BARBARIAN
SOLDIER??



NOW YOU'LL HAVE TO GO FAR AWAY TO FIGHT, FRED!

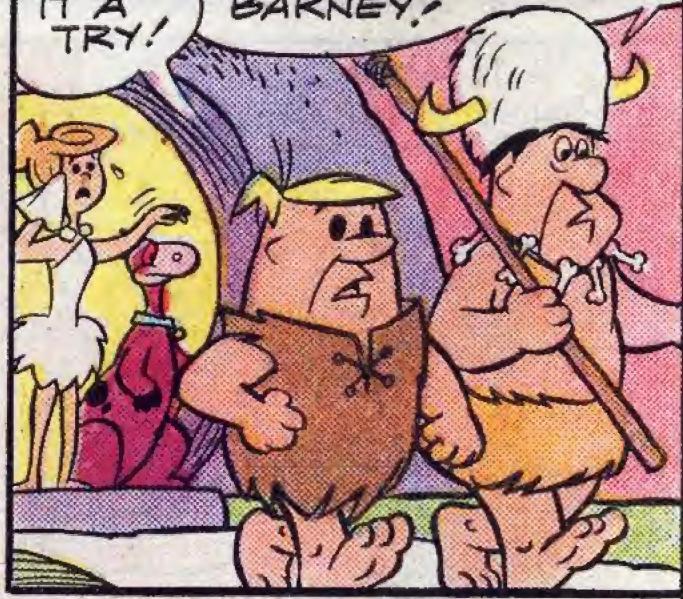
NO, HE WON'T! THERE MUST BE A WAY TO GET THIS MESS STRAIGHTENED OUT!

YOU REALLY THINK SO?



NO, BUT WE'LL SURE GIVE IT A TRY!

WELL, WHILE YOU'RE TRYING TO GET ME OUT OF THIS, I'VE GOT TO REPORT FOR TRAINING, BARNEY!



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LATER, AT BARBARIAN QUARTERS TRAINING FIELD, FRED IS ABOUT TO BE TESTED....

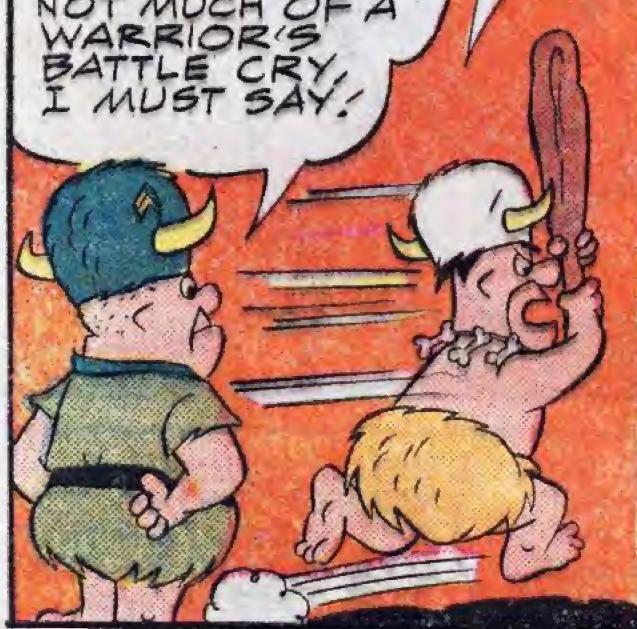
OKAY, FLINTSTONE... HERE'S YOUR FIRST TEST! DEFEAT THE MONSTER AND CLAIM A KISS FROM THE FAIR MAIDEN!

LOOKS EASY ENOUGH!



YABBA DABBA DOO!

NOT MUCH OF A WARRIOR'S BATTLE CRY, I MUST SAY!



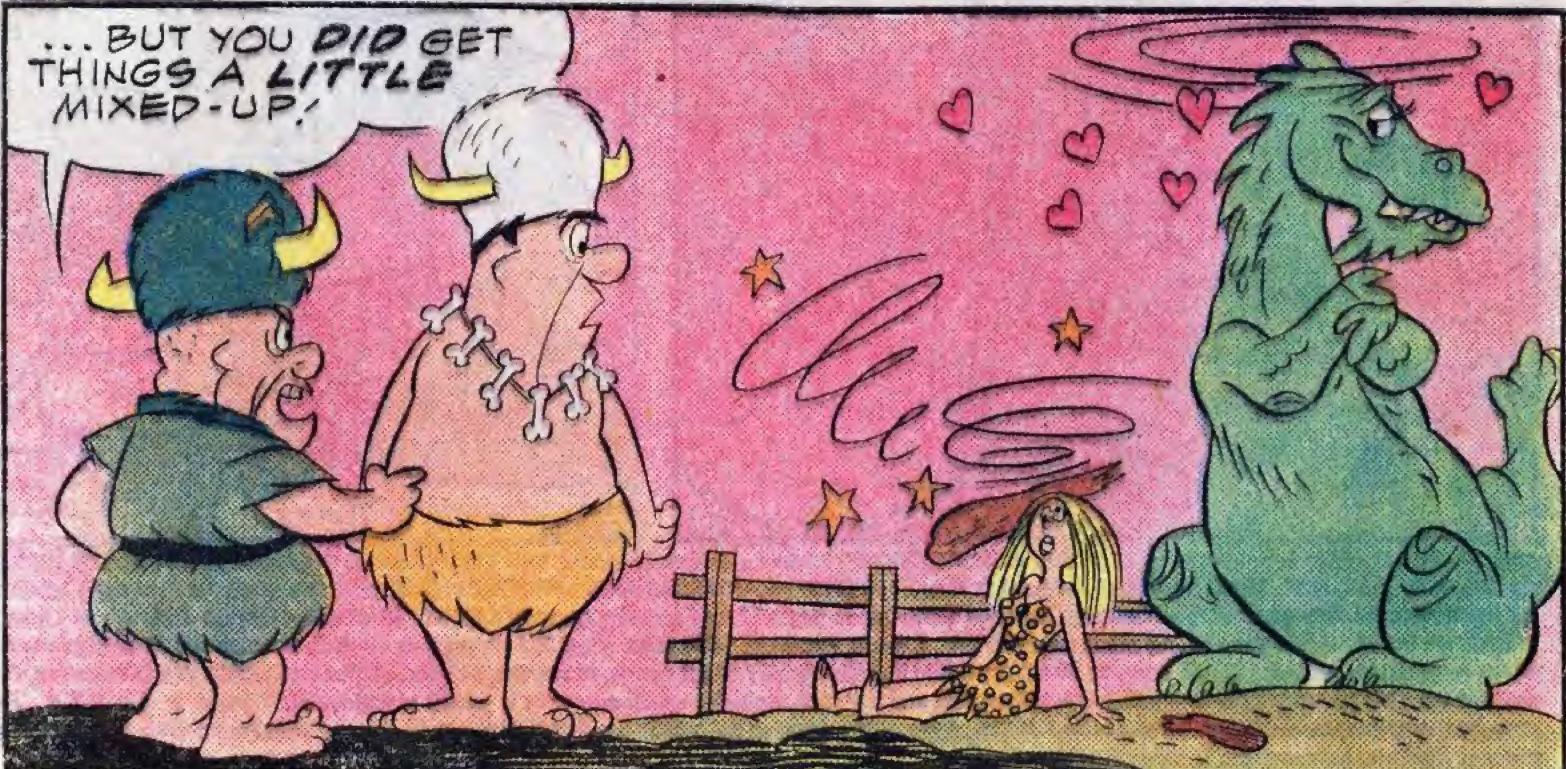
★WHAM★
★POW!★
★SLAM!★
OOF!
SMOOCH!

WELL, HOW DID I DO?

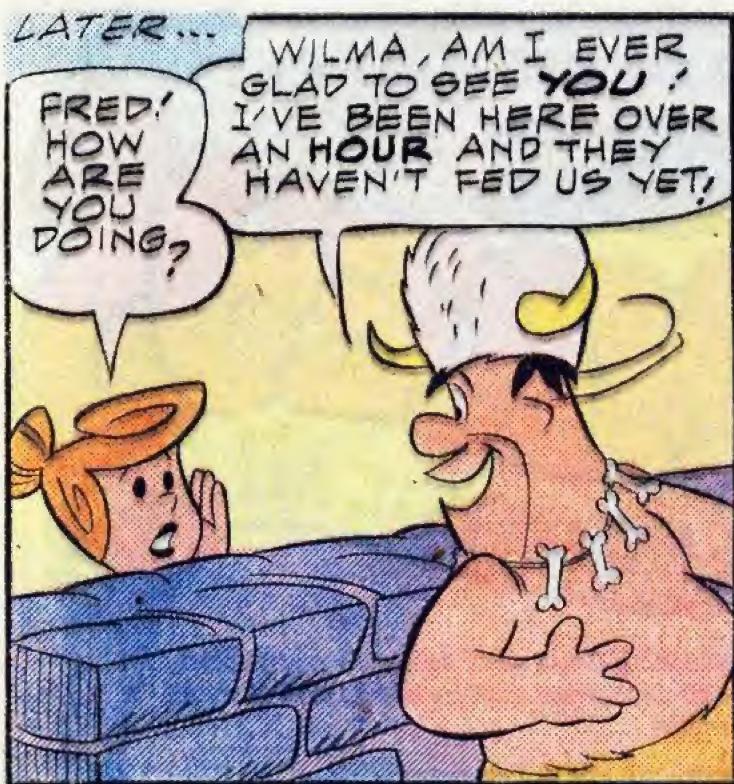
NOT BAD...



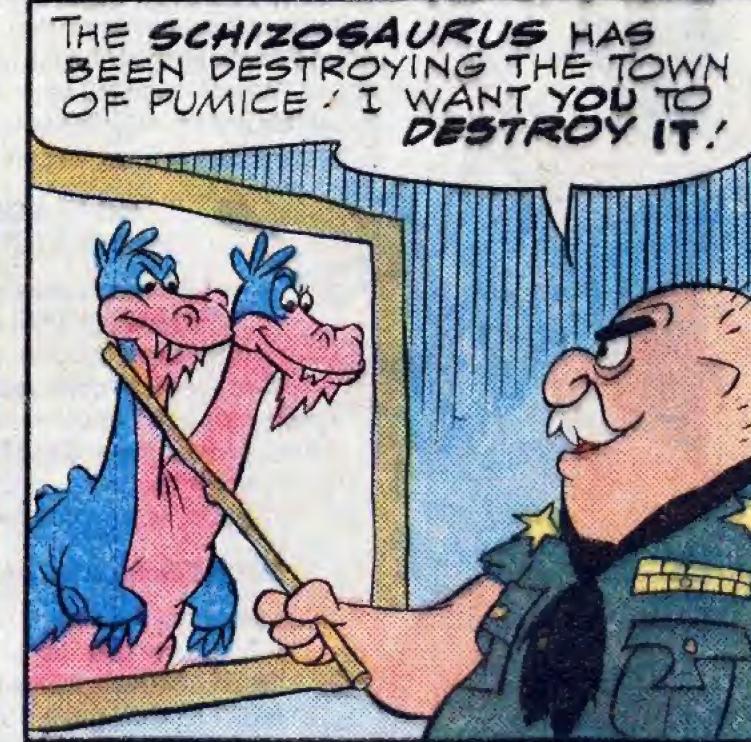
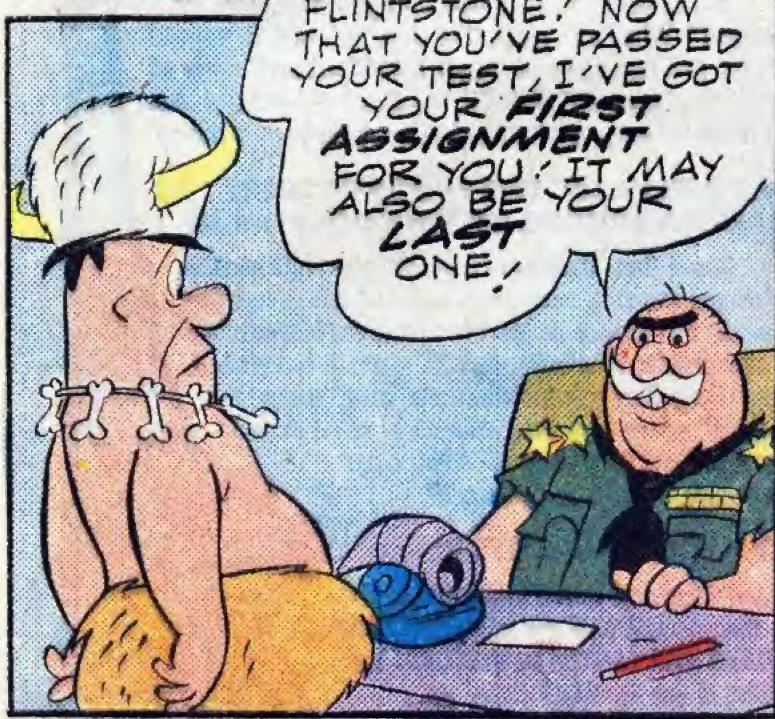
...BUT YOU DID GET THINGS A LITTLE MIXED-UP!



LATER...



SHORTLY...



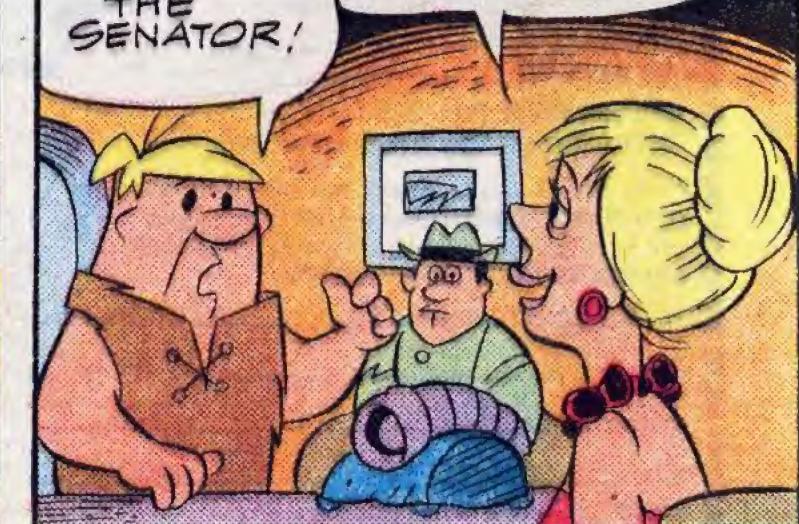
COULDN'T I JUST GIVE IT A SEVERE REPRIMAND?

GO! AND DON'T COME BACK UNTIL THAT MONSTER IS DESTROYED!

MEANWHILE...

I'VE BEEN WAITING FIVE HOURS TO SEE THE SENATOR!

I'M SORRY! SENATOR TARBOTTOM IS IN AN IMPORTANT CONFERENCE!



THIS IS DANGEROUS...
BUT I'VE GOT TO GET THE
SENATOR TO SIGN THIS!

THIS PAPER
WILL GET
FRED OUT
OF... HUH?
WHOOPEE!
DEARIE, HOW'S
ABOUT YOU AND ME
GETTING MARRIED?

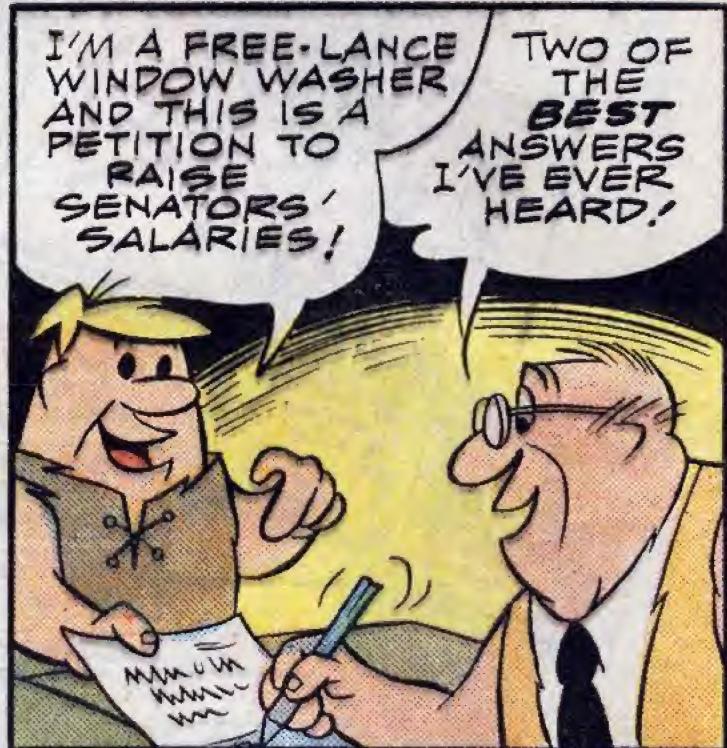
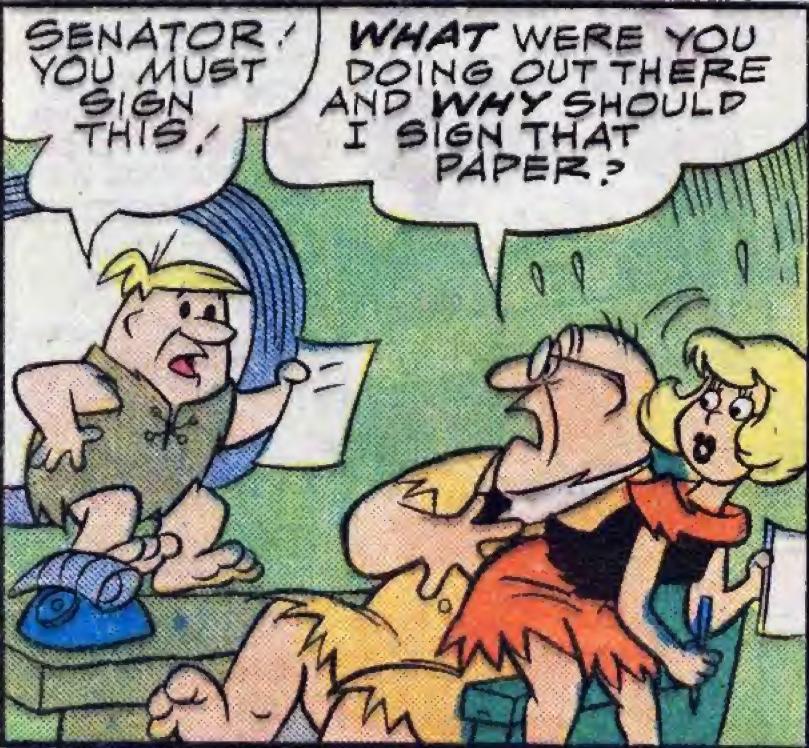


SENATOR!
YOU MUST
SIGN
THIS!

WHAT WERE YOU
DOING OUT THERE
AND WHY SHOULD
I SIGN THAT
PAPER?

I'M A FREE-LANCE
WINDOW WASHER
AND THIS IS A
PETITION TO
RAISE
SENATORS'
SALARIES!

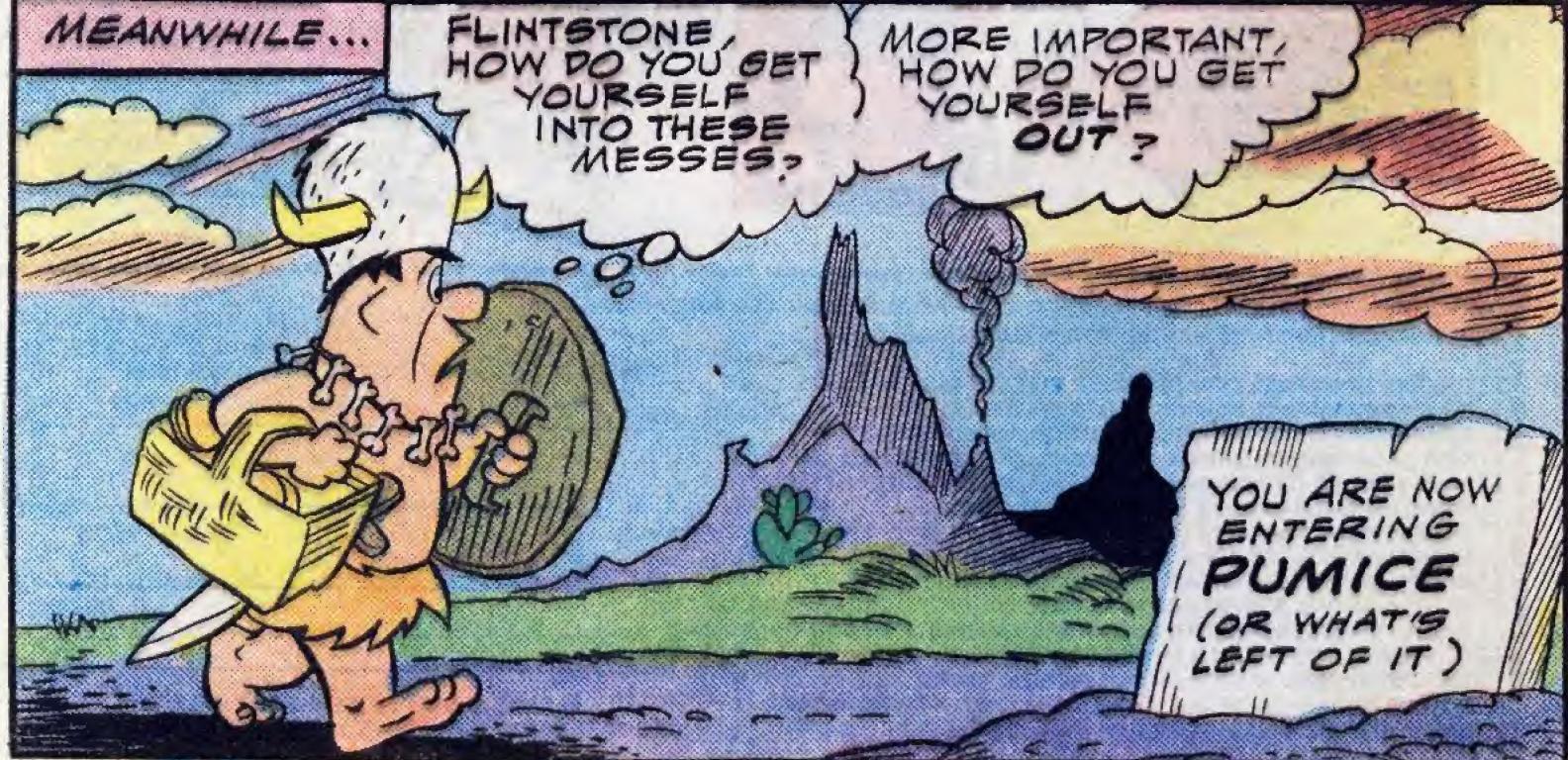
TWO OF
THE
BEST
ANSWERS
I'VE EVER
HEARD!

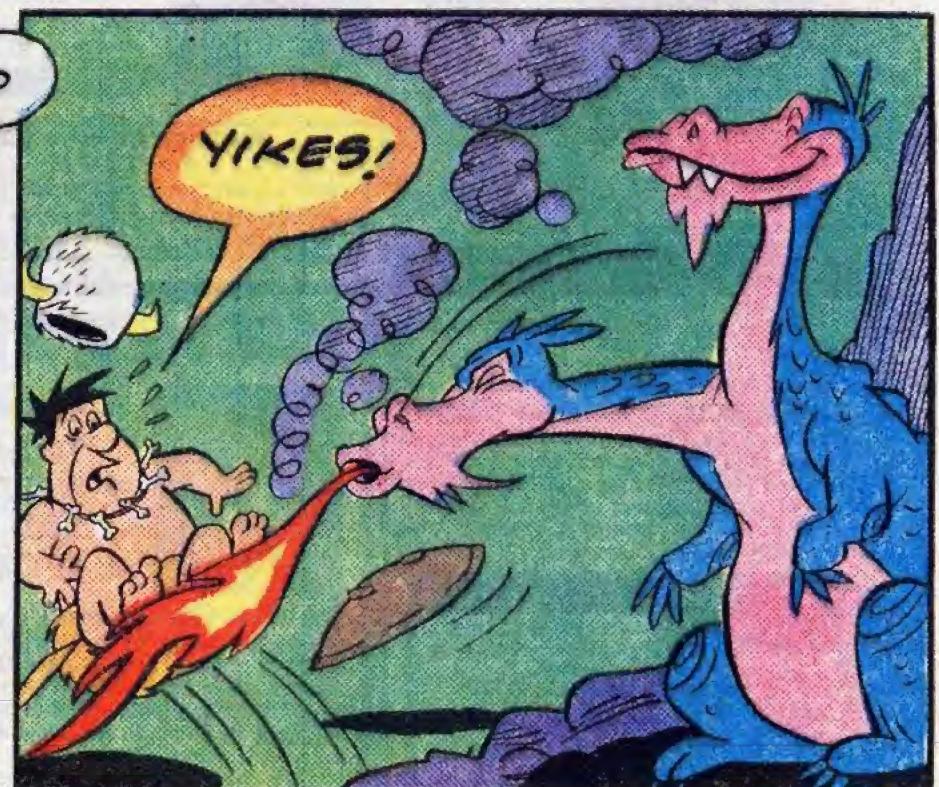
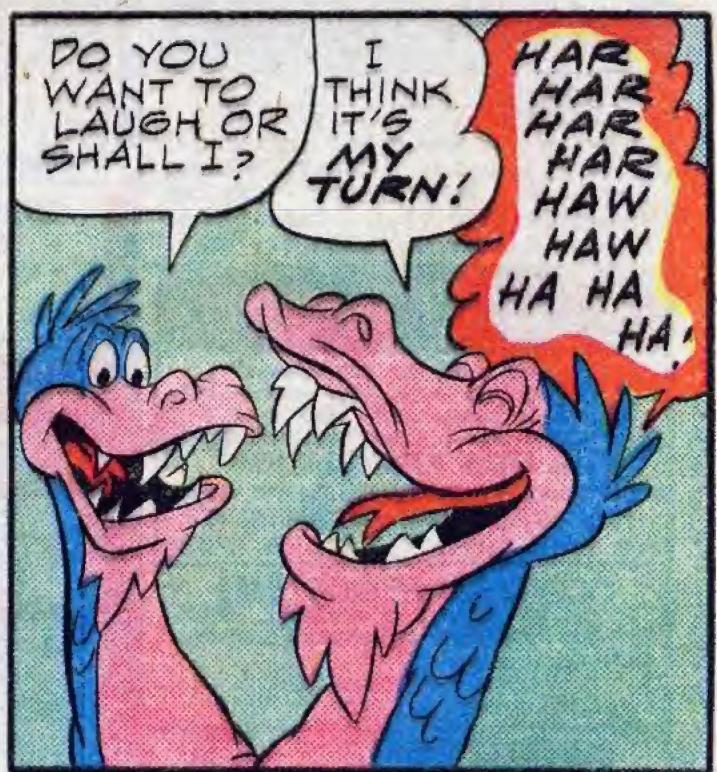
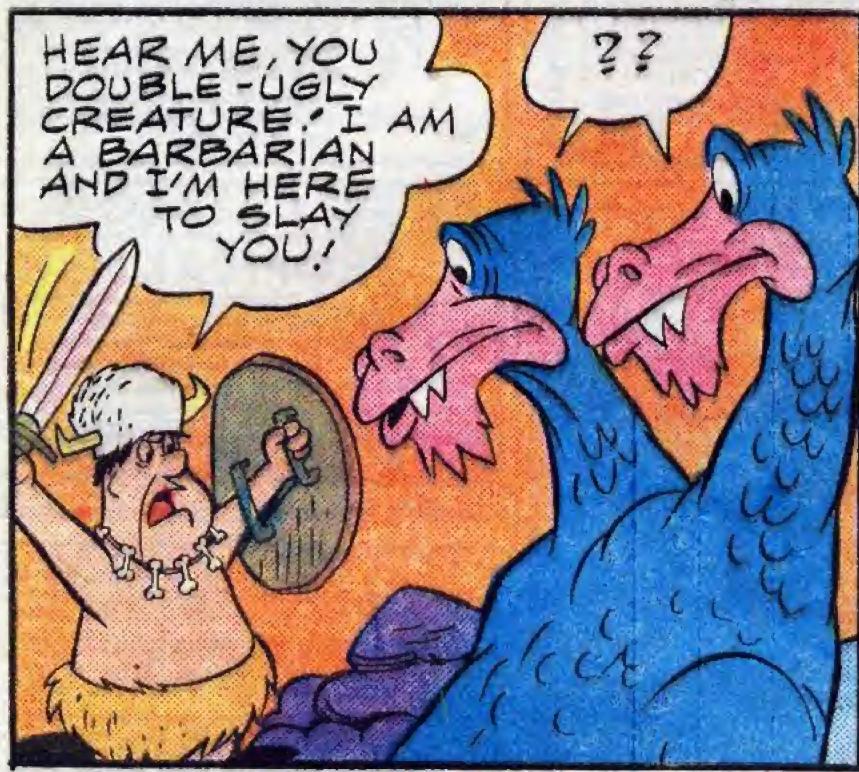
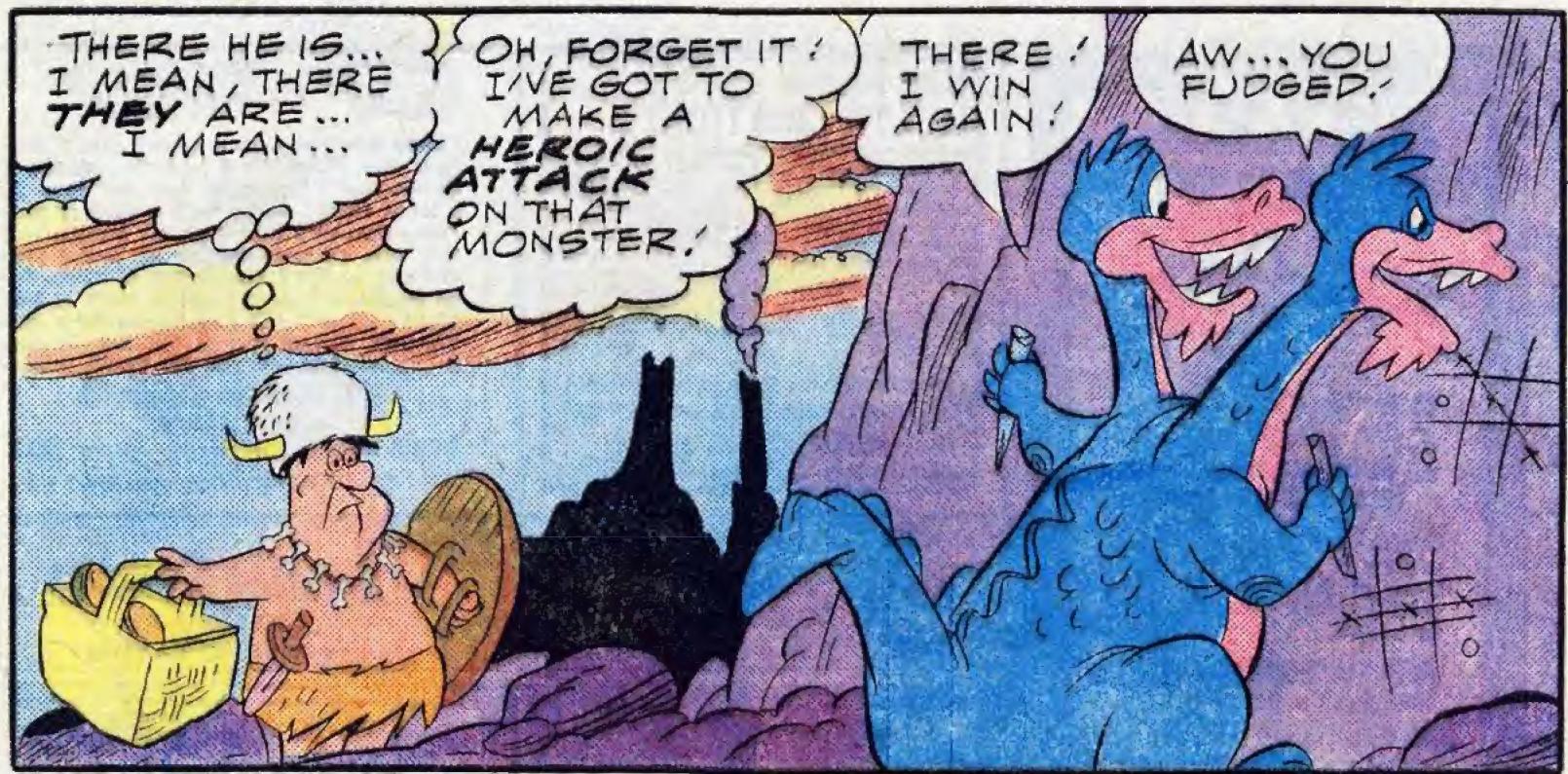


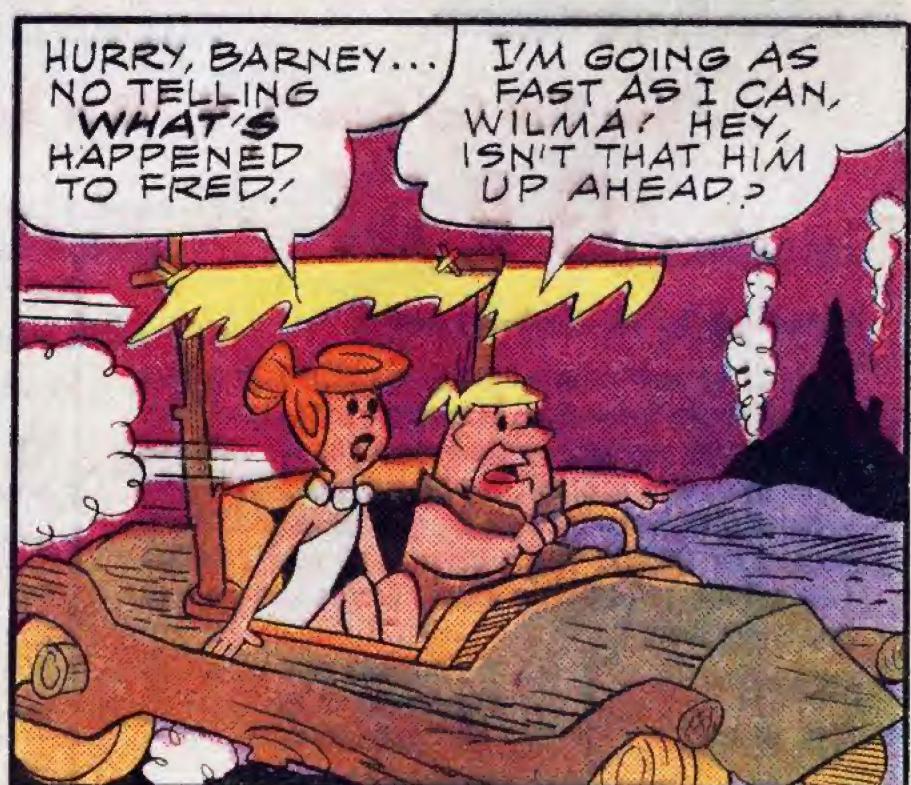
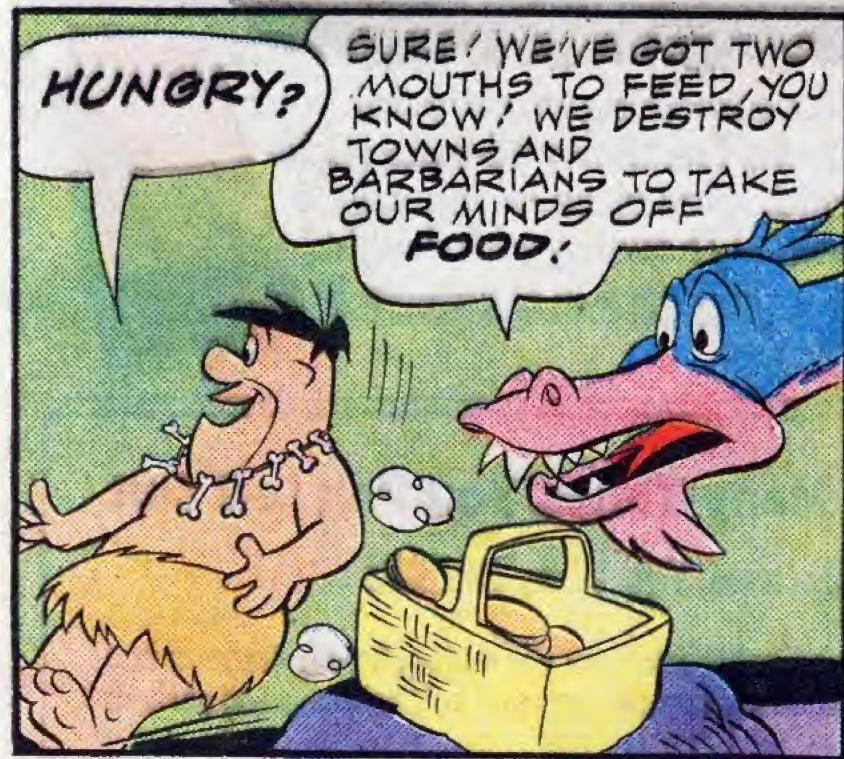
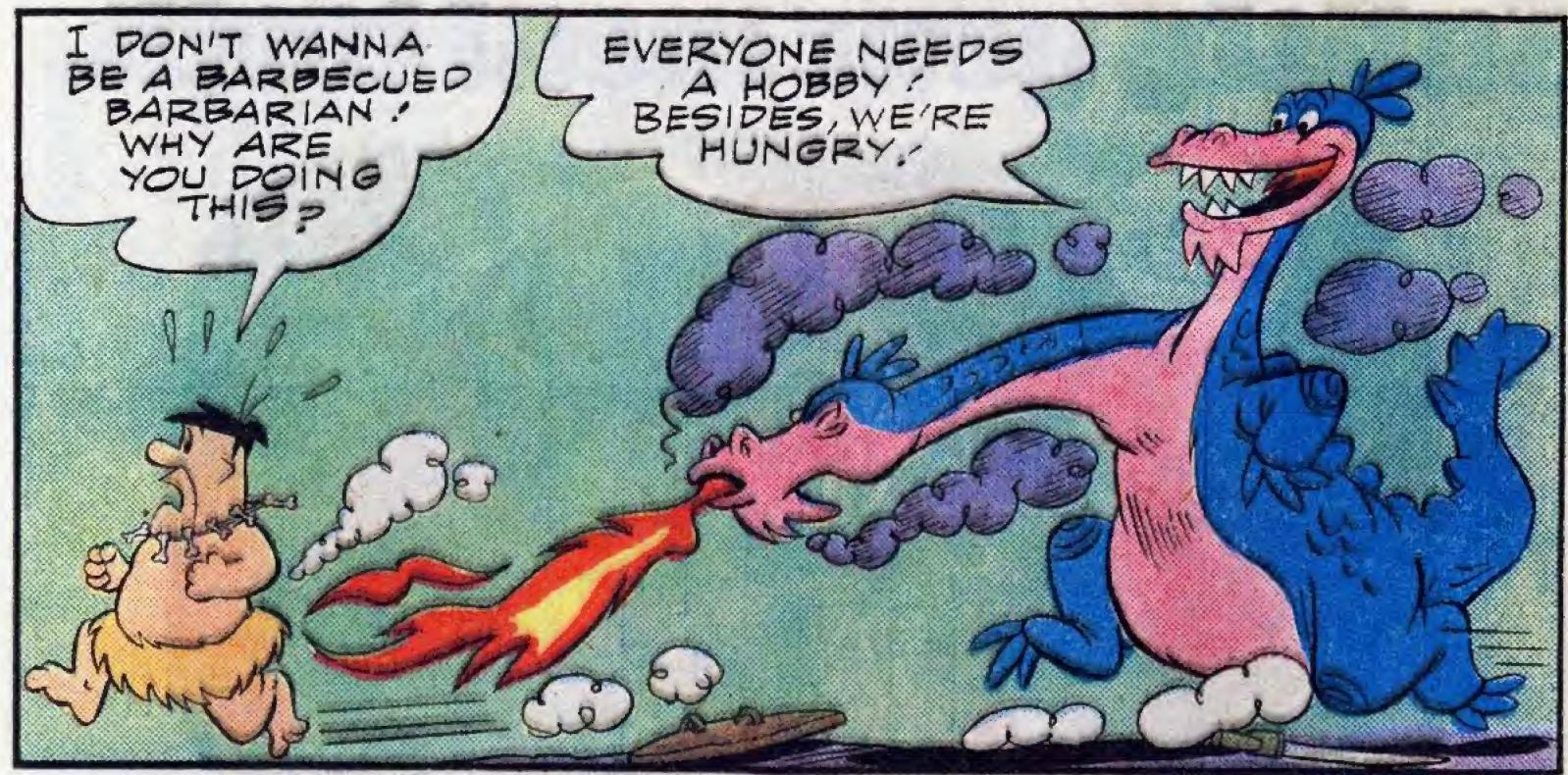
MEANWHILE...

FLINTSTONE,
HOW DO YOU GET
YOURSELF
INTO THESE
MESSES?

MORE IMPORTANT,
HOW DO YOU GET
YOURSELF
OUT?





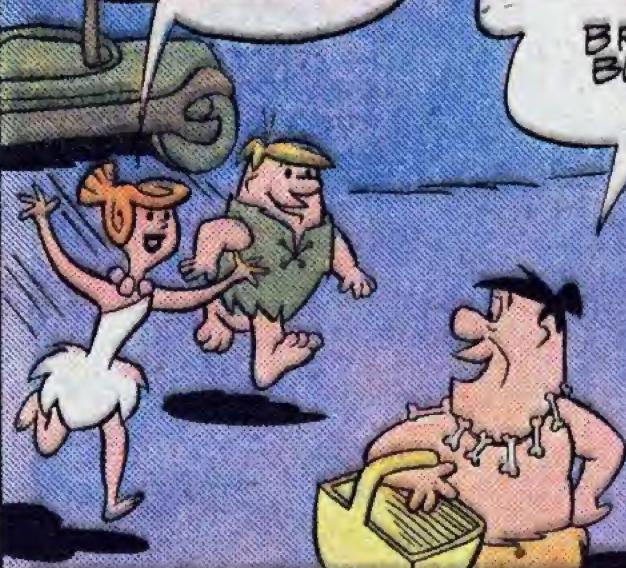


FRED, BARNEY GOT A PAPER SIGNED TO GET YOU OUT OF THE BARBARIAN CORPS!

AND JUST IN TIME, TOO! I'VE RUN OUT OF BRONTO-BURGERS!

THOSE WERE YUMMY!

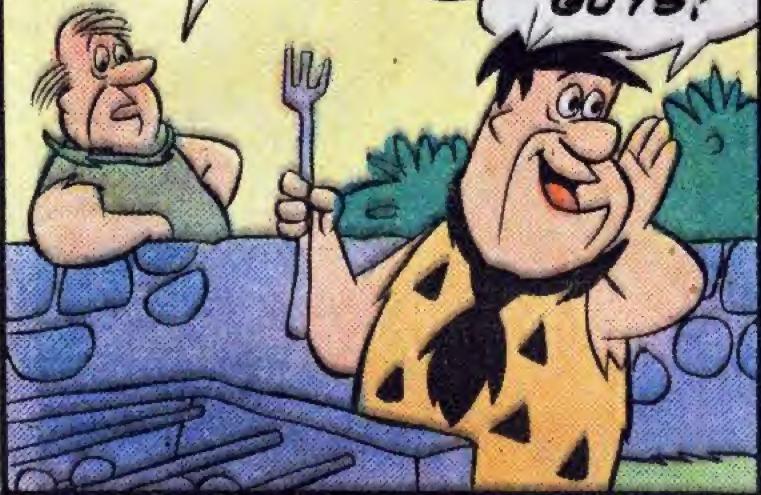
INDEED THEY WERE! SO MUCH BETTER THAN EATING PEOPLE'S HOUSES!



AND SO...

HAVING A BARBECUE, FRED? AWFUL HARD TO GET THAT CHARCOAL LIT, ISN'T IT?

NOT FOR ME... HEY, GUYS!



WHOOOOOSH!

GAH!

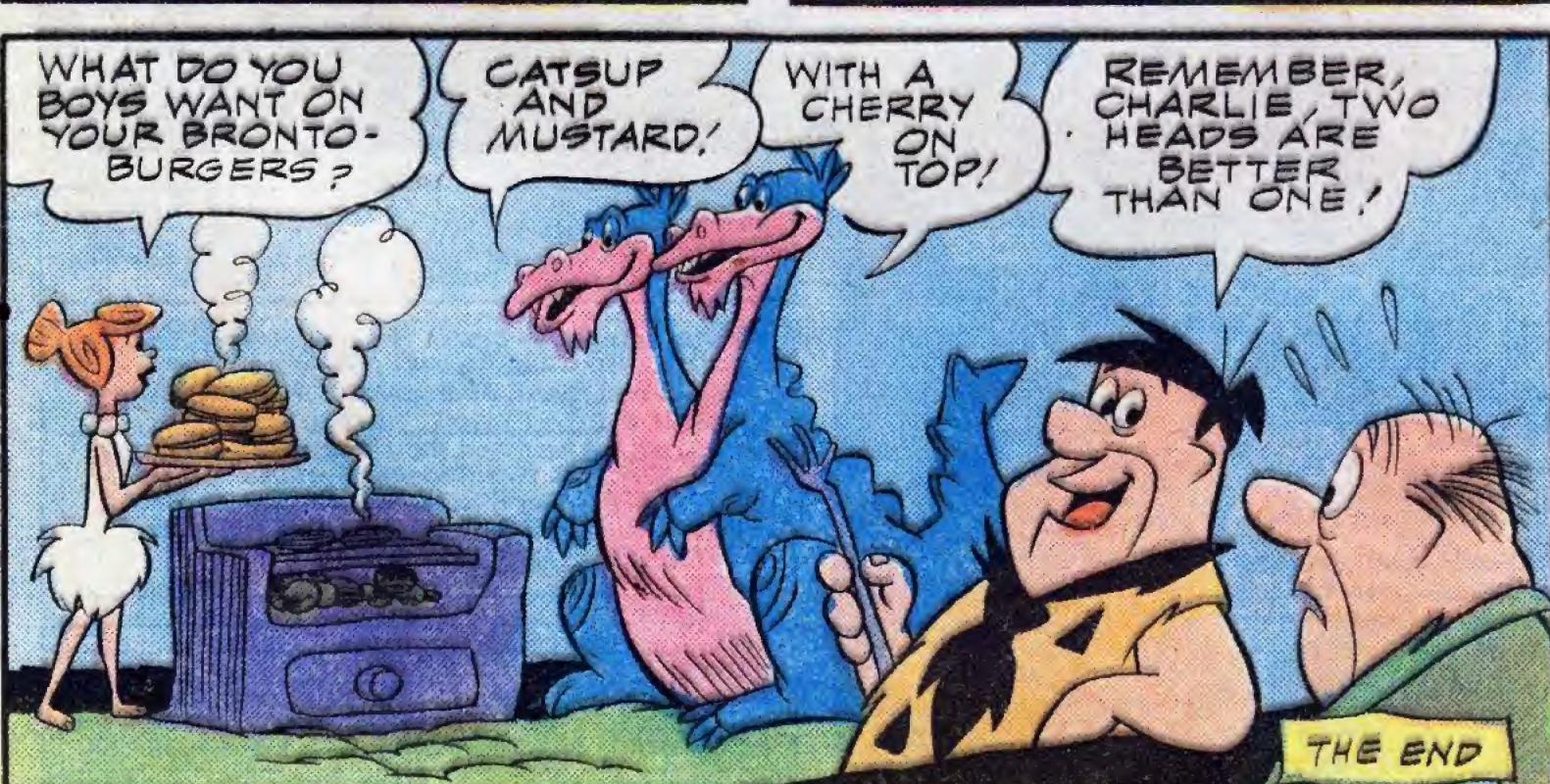


WHAT DO YOU BOYS WANT ON YOUR BRONTO-BURGERS?

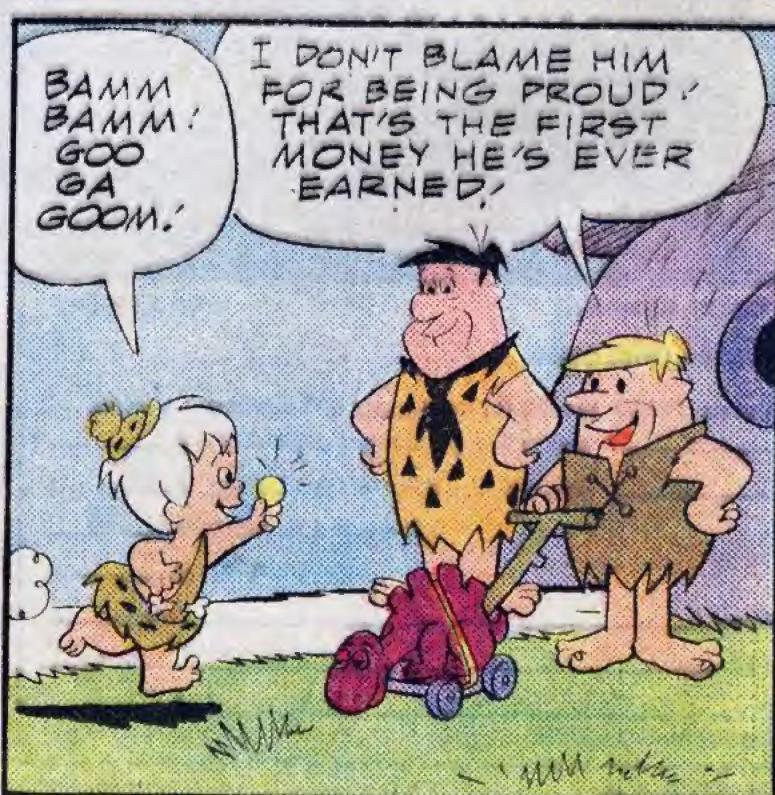
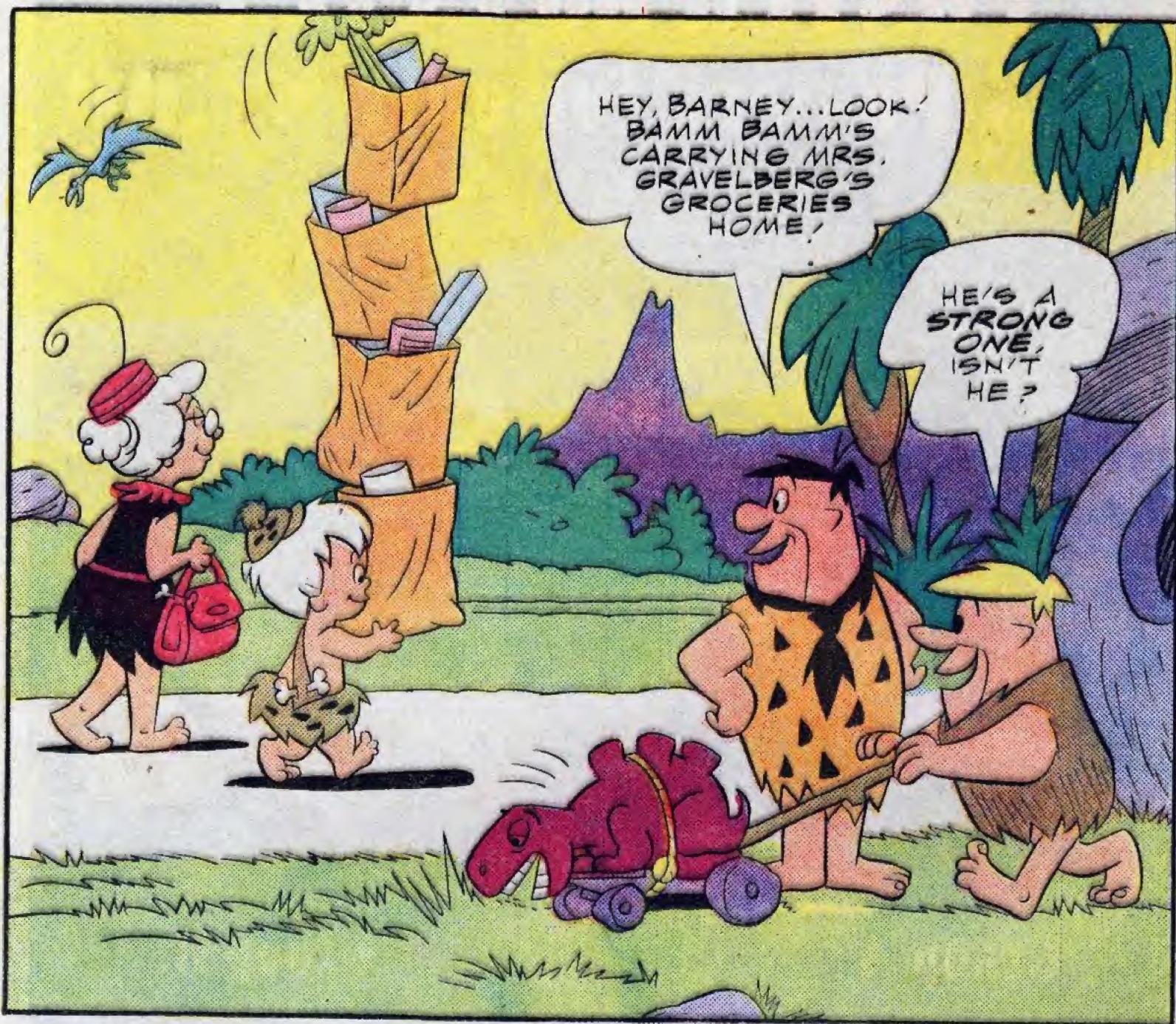
CATSUP AND MUSTARD!

WITH A CHERRY ON TOP!

REMEMBER, CHARLIE, TWO HEADS ARE BETTER THAN ONE!



THE END

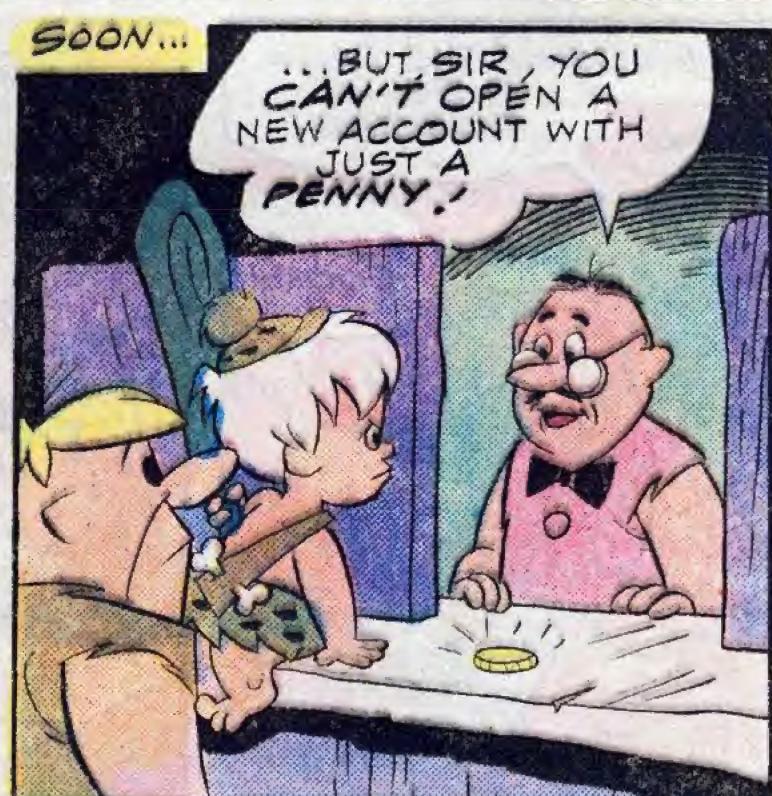
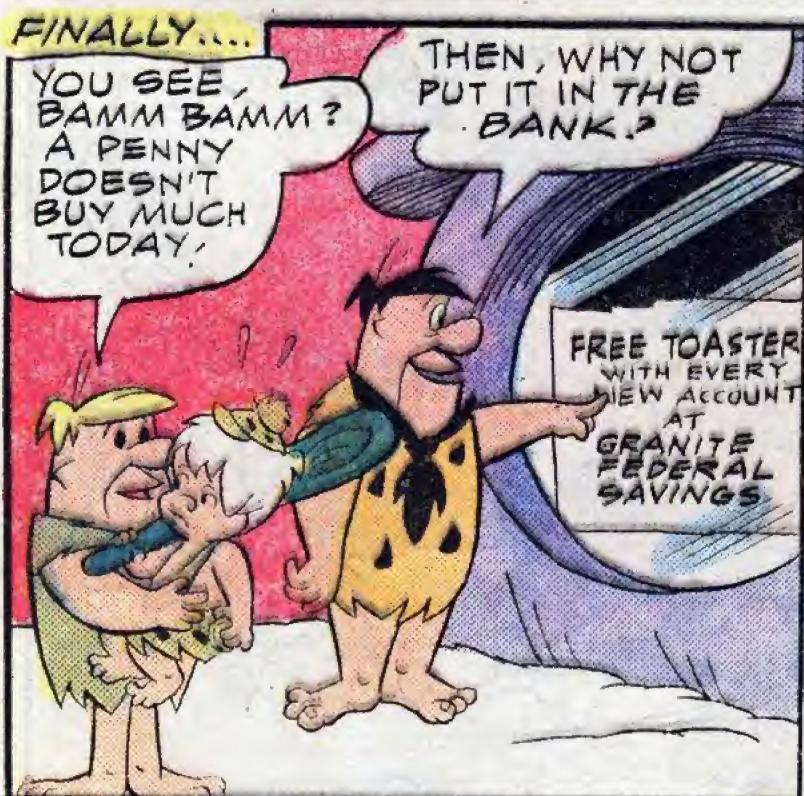
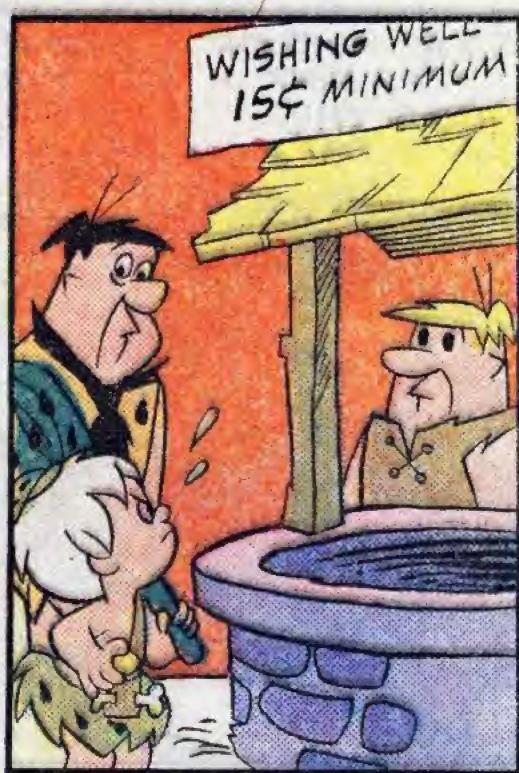
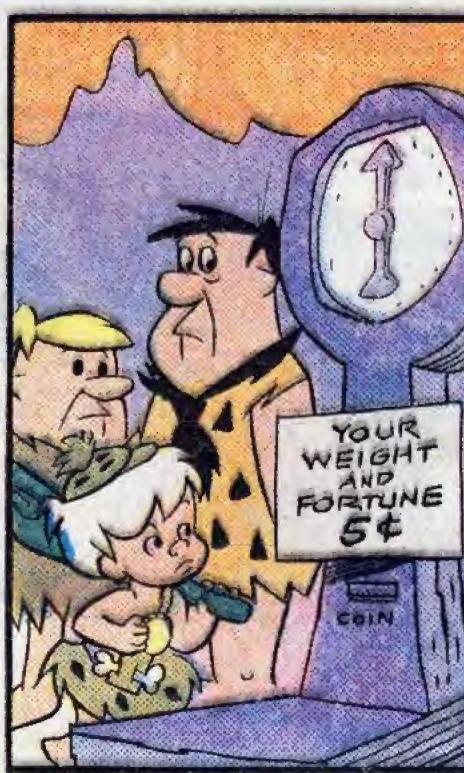
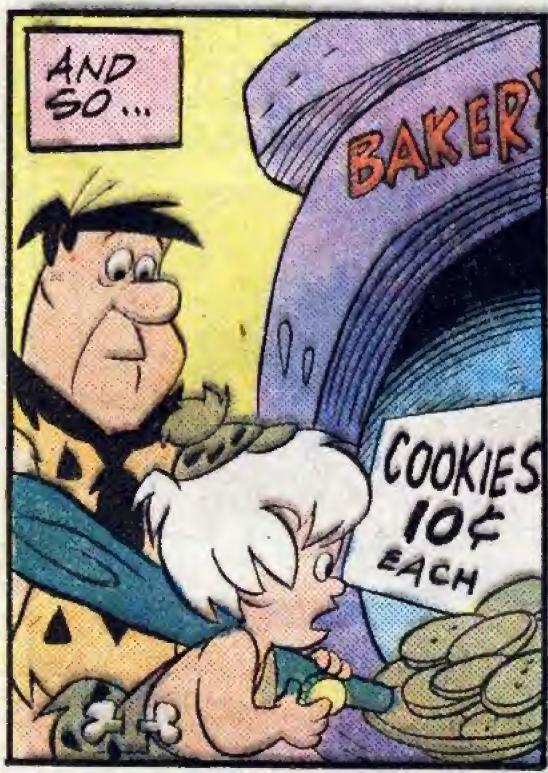


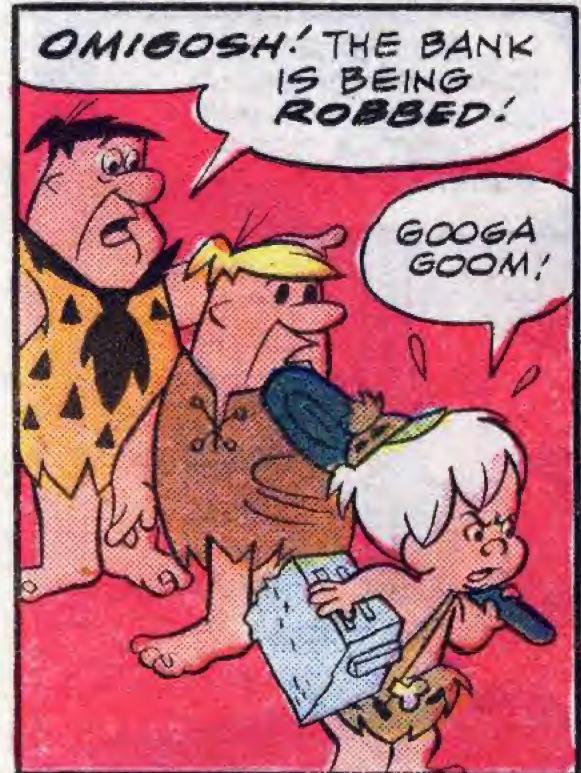
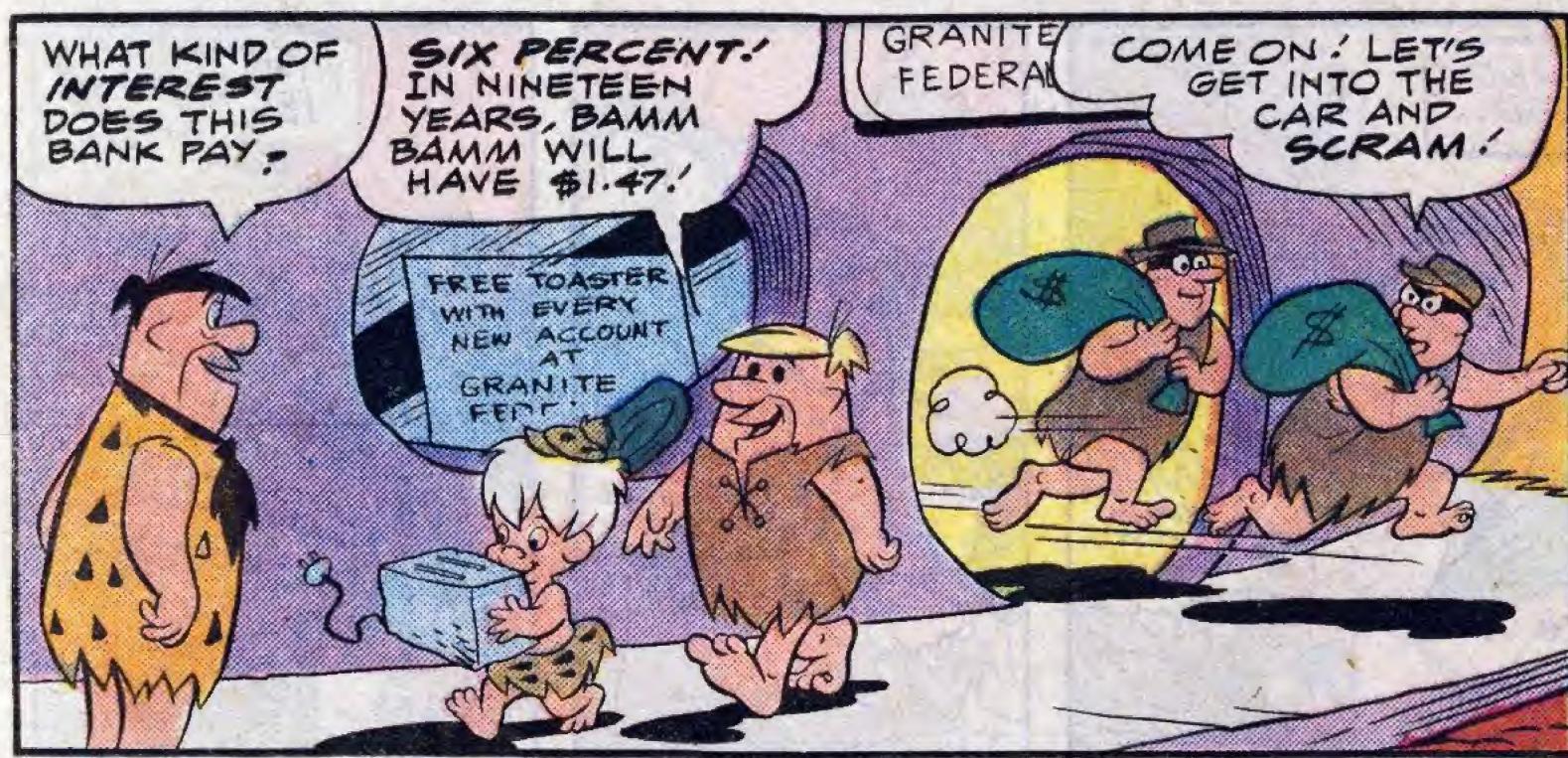
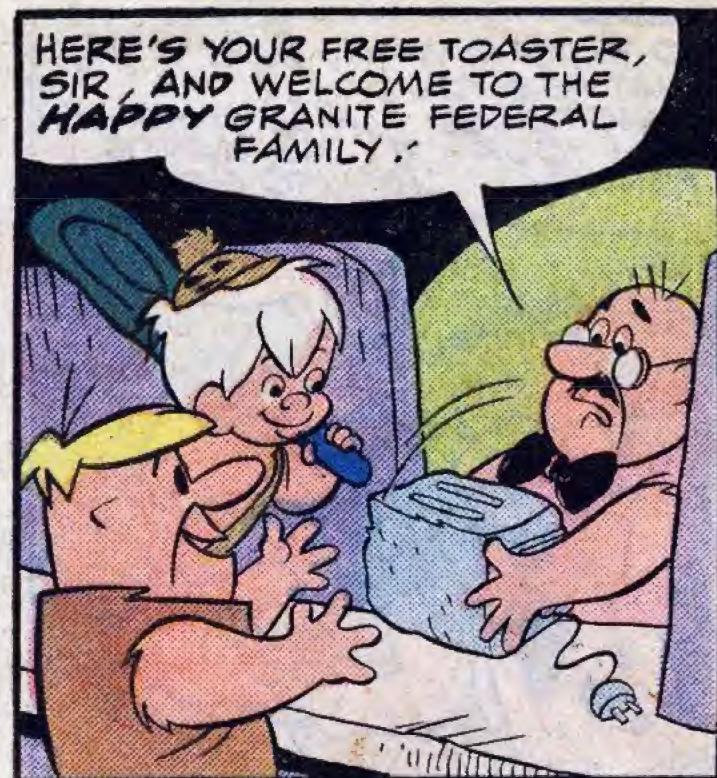
SO, BAMM BAMM...
WHAT ARE YOU
GOING TO DO
WITH YOUR
PENNY?

I THINK
HE WANTS
TO GO
SPEND IT, FRED!

OKAY, BAMM
BAMM... WE'LL
GO INTO
TOWN...

...BUT I'M AFRAID
YOU'LL FIND
THERE ISN'T
MUCH YOU CAN
BUY WITH A
PENNY!





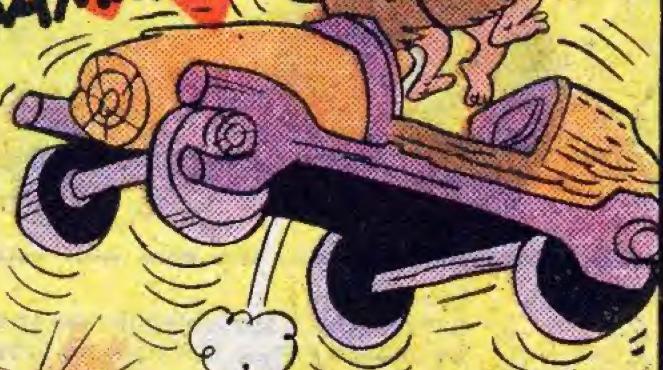
IT'S AN EARTHQUAKE!

BAMM! BAMM!

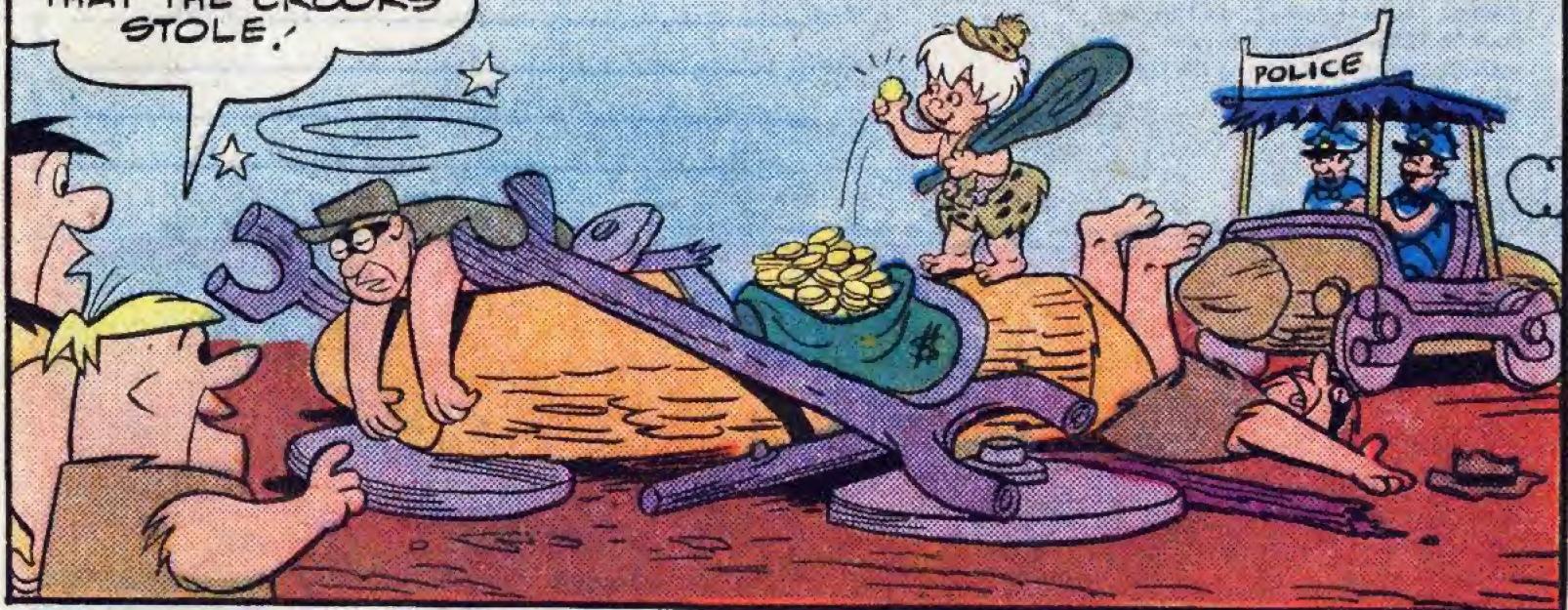
BAMM!

MURPHY! DO YOU SEE WHAT I SEE?

AMAZING!



LOOK AT THAT!
BAMM BAMM'S TAKING
HIS PENNY BACK
THAT THE CROOKS
STOLE!



WHAT'S HE GOING TO DO
WITH THE PENNY?



LOOKS LIKE
BAMM BAMM'S
LEARNED
SOMETHING,
BARNEY!

YEP! SOMETIMES, A
LITTLE MONEY CAN
MEAN A LOT OF
TROUBLE... AND A
PENNY IS AS LITTLE
MONEY AS YOU CAN
HAVE!



THE END

THE FANTASTIC WORLD OF HANNA-BARBERA THE ART OF ANIMATION

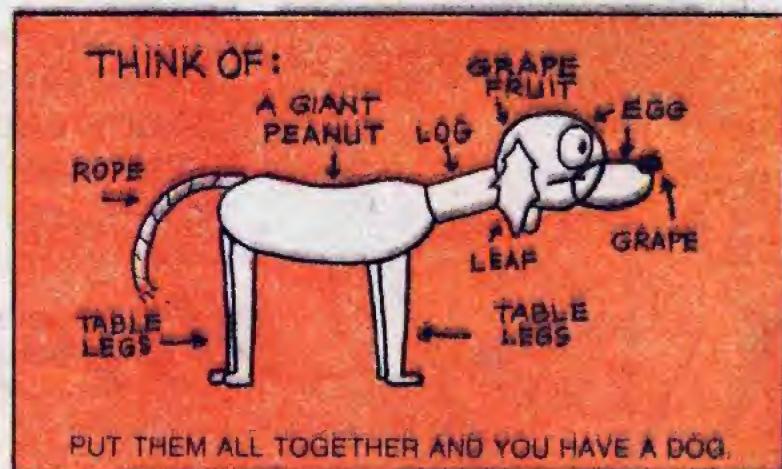
The Hanna-Barbera Studio is located in the San Fernando Valley just over the hill from Hollywood, and is the creative center of THE FANTASTIC WORLD. It is here that the basic art is created that finally becomes an animated film, costumed character, comic book, coloring book and literally hundreds of other merchandising products. The visual beginning is the actual drawing of the animated cartoon characters.

The animators are artists who understand how to draw the human figure as well as animals, machines and great varieties of objects. Most people learn to draw by drawing, and they draw because it is something they like to do. Almost everyone can learn to draw if they really want to spend the time practicing. If you can write, you can draw; it is a matter of training the pencil to write pictures instead of words. You put circles, curved lines, straight lines and bent lines together in a pattern that form the letters of the alphabet. Because we write words a lot, it seems natural and easy to do, but it is the result of careful learning and practice. Drawing cartoons demands the same kind of practice.



If we study the animated drawing we see that it has certain basic patterns. These patterns are combinations of circles and lines as used in writing. They combine to become heads, bodies, arms and legs. After learning first how to use these shapes and sizes in simple forms, an artist then begins to learn the more complex uses of circles and lines in combinations to make other familiar designs.

A dog is a good animal on which to practice model designing. The largest part is the body. If we think of a dog's body as having a giant peanut shape (or squashed circle) we can start our model. Legs can be attached like straight heavy sticks, like table legs. Picture the tail as a short piece of rope, and the neck as a short log. The head is a grapefruit ball and the snoot is the shape of an egg. Ears might be thought of as leaves hanging from the head. Eyes are egg-shaped circles with a dot inside. The nose is a grape on the end of the snoot. Put them all together in the proper position and we have a simple model of a dog.



All forms of drawing can be approached in the same manner. That is, using known shapes and rearranging them in new ways to create new characters or things. This method of understanding drawing is the system used in designing animated cartoon characters. Since many artists must learn to draw the various cartoon animals and people, it is important that the basic design may be described in easy-to-follow instructions.

Animation must move characters as a mass, so that the overall concept of a shape can be easily controlled. A tall skinny character might be thought of as a banana body. A short fat one could be pear-shaped.

Animation artists make up their own visual concepts of the characters they are drawing. They do not think of their cartoon character as a lot of little lines joined together, but rather as a flexible mass that can be moved about on the drawing paper. Once the rough drawings are all spaced and set in place, the final detail of all the other parts are attached in their proper places.

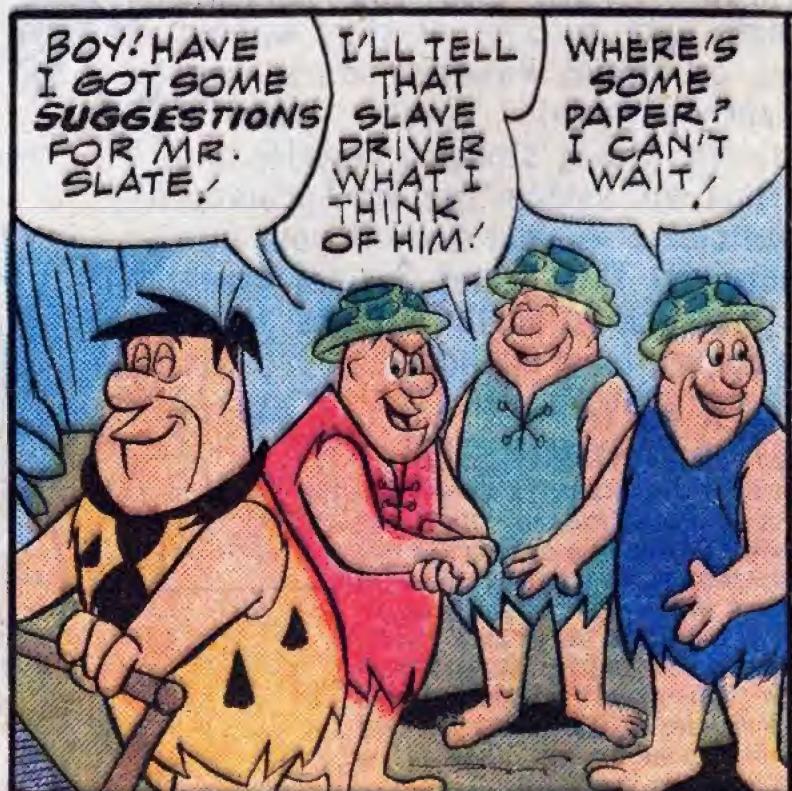
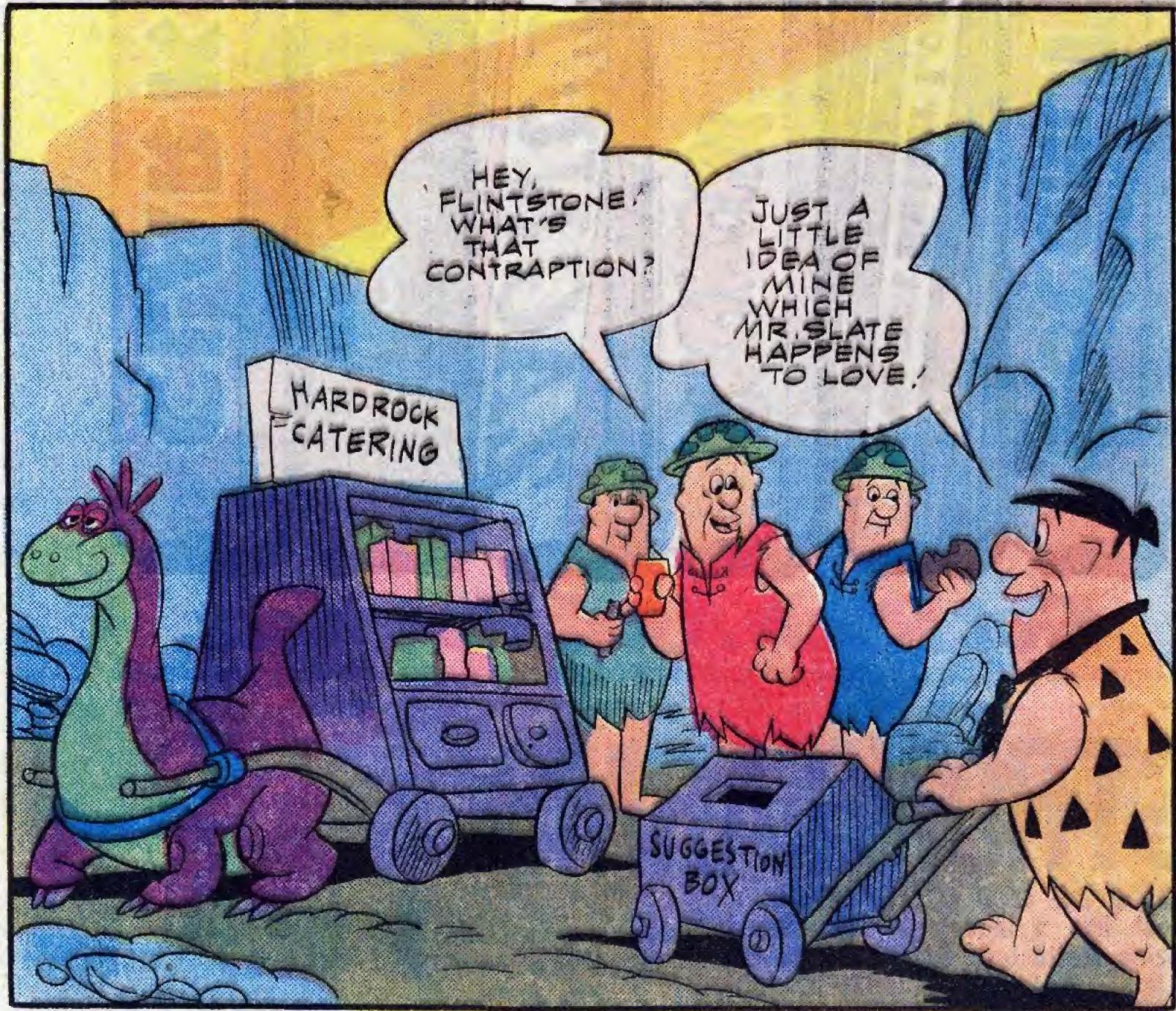


Like writing, animation cartooning does not come easy. It comes from the interest and desire to practice this art just like any other skill. The Hanna-Barbera FANTASTIC WORLD of cartooning is created by hundreds of artists who have put in hours of practice and now work creatively at the art of animation.

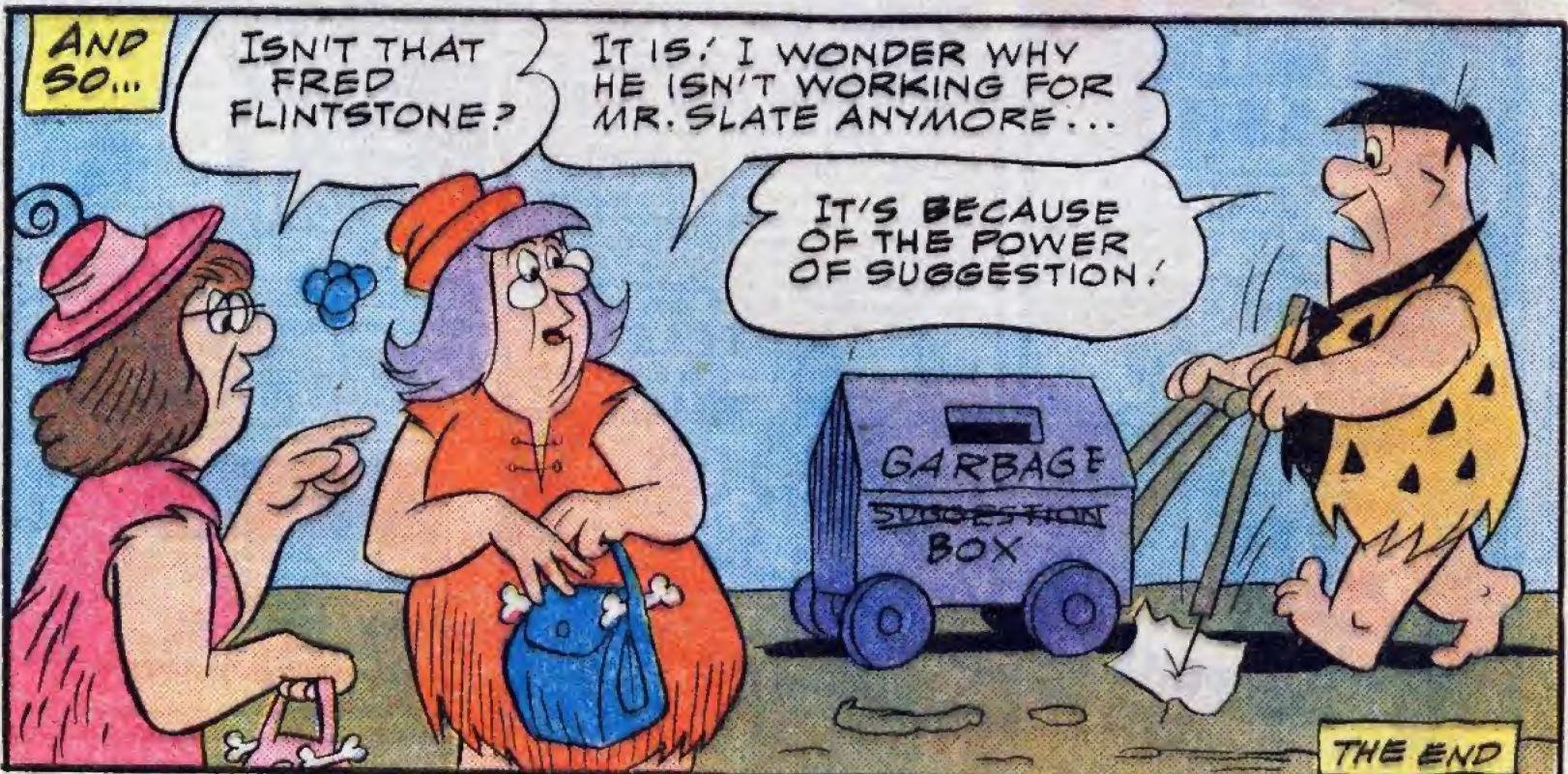
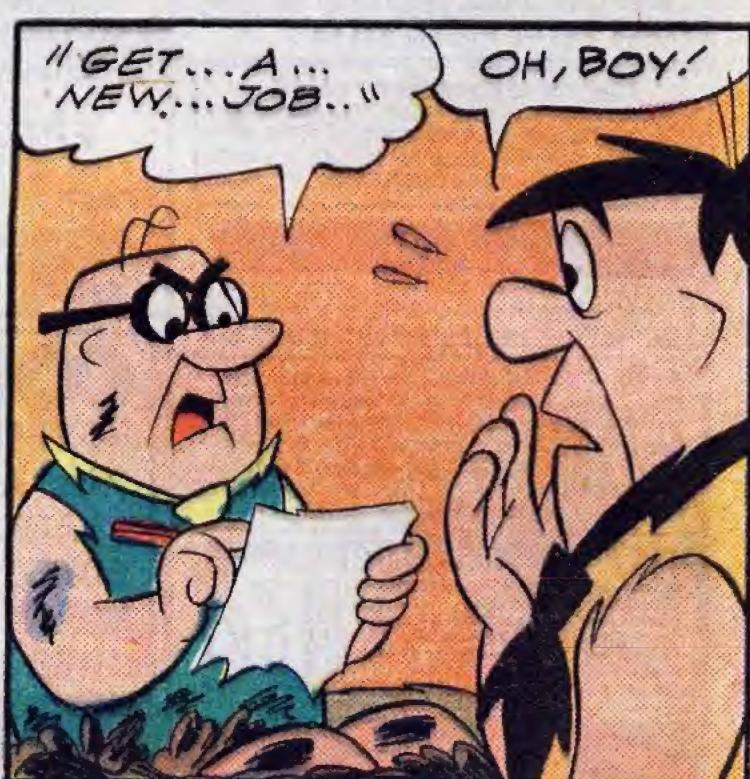
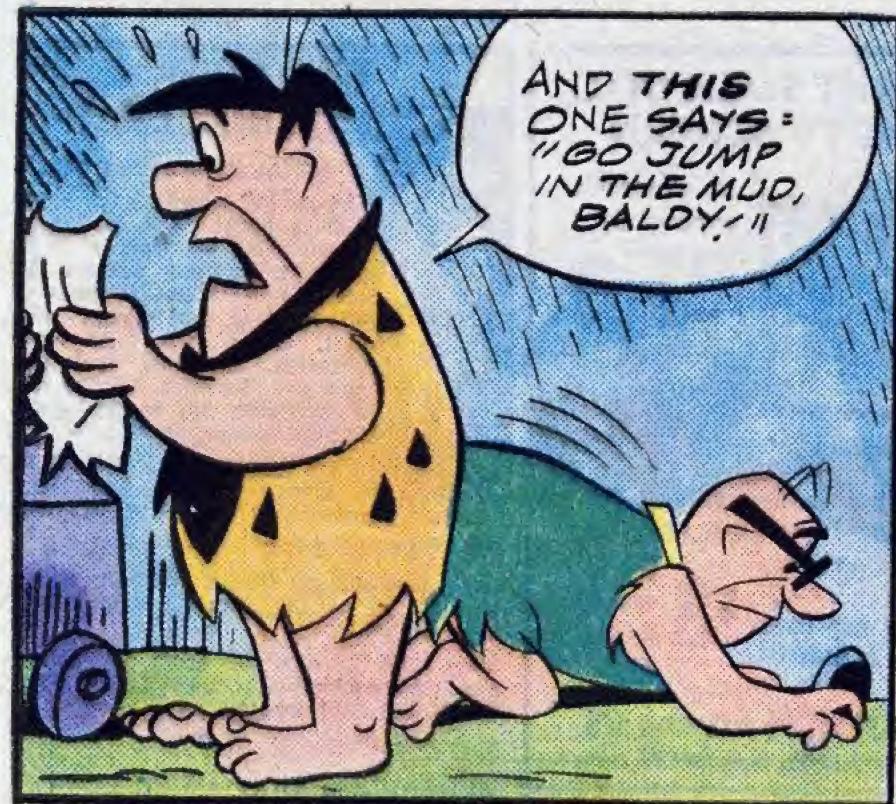
HANNA-BARBERA'S

THE FLINTSTONES

SUGGESTION BOX





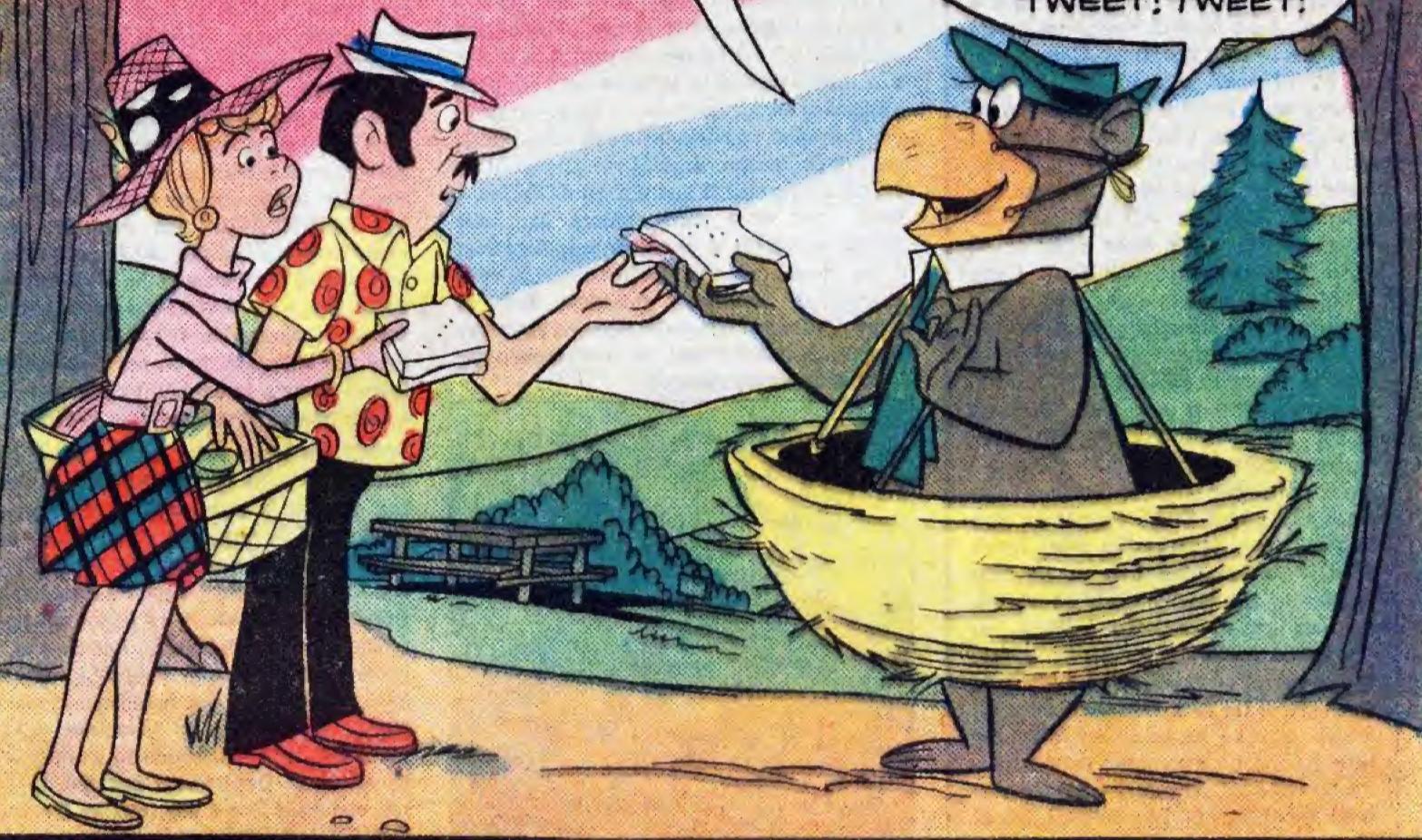


HANNA-BARBERA'S
YOGI BEAR

GO SOUTH, YOUNG BEAR

OH, THANK YOU, KIND
ONES, FOR SHARING
YOUR LUNCH WITH A
STARVING, MOTHERLESS
SPARROW!

REMEMBER —
YOU'RE NOT ALLOWED
TO FEED THE BEARS
IN JELLYSTONE PARK,
BUT YOU CAN FEED
US SPARROWS!
TWEET! TWEET!

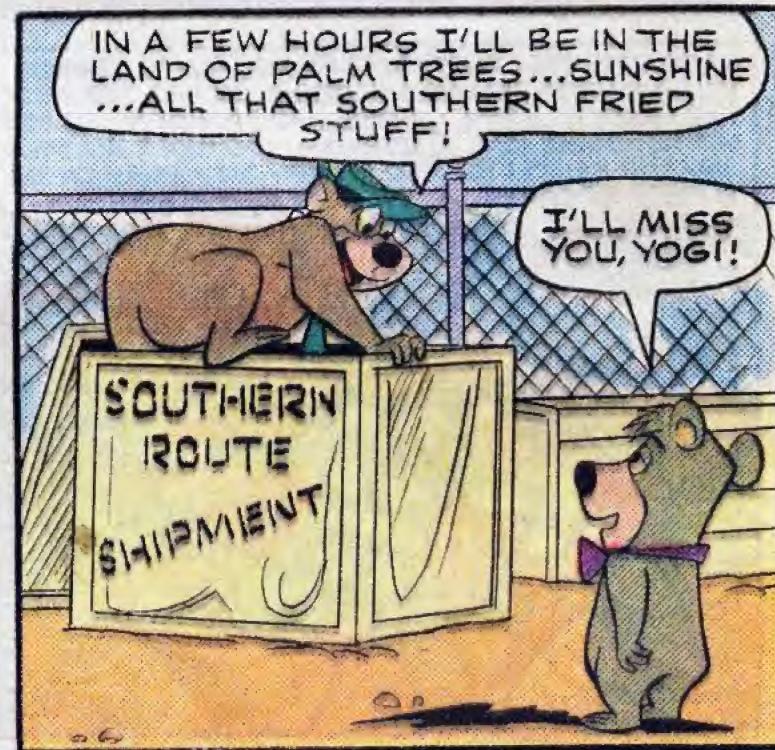
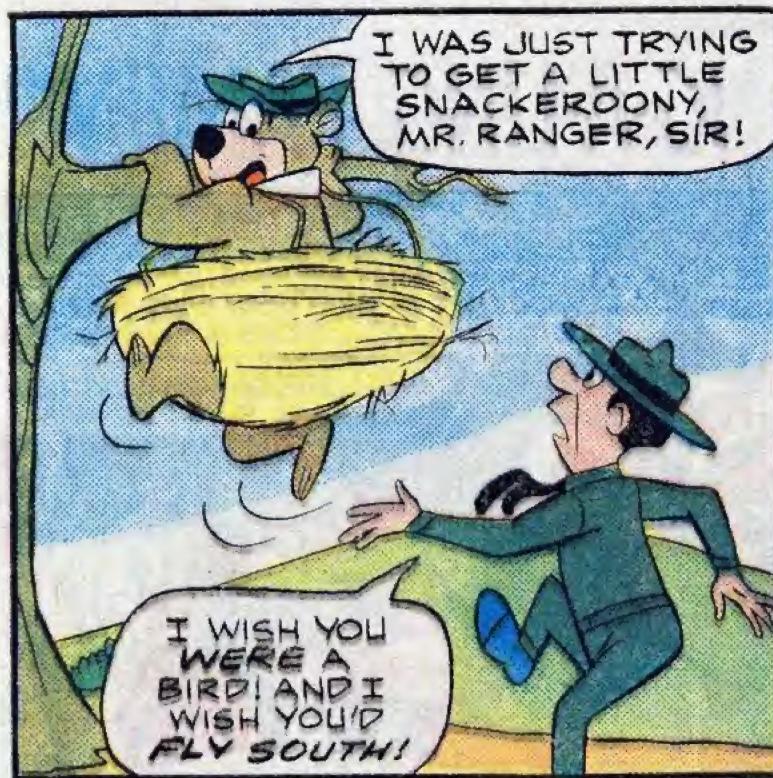


(ULP!) EXCUSE ME! I
JUST REMEMBERED!
I HAVE TO GO
LAY AN EGG!

LAY ONE HAND ON
ME AND I'LL REPORT
YOU TO THE AUDUBON
SOCIETY!

IF YOU'RE
A BIRD,
THEN I'M
FRED
FLINTSTONE!



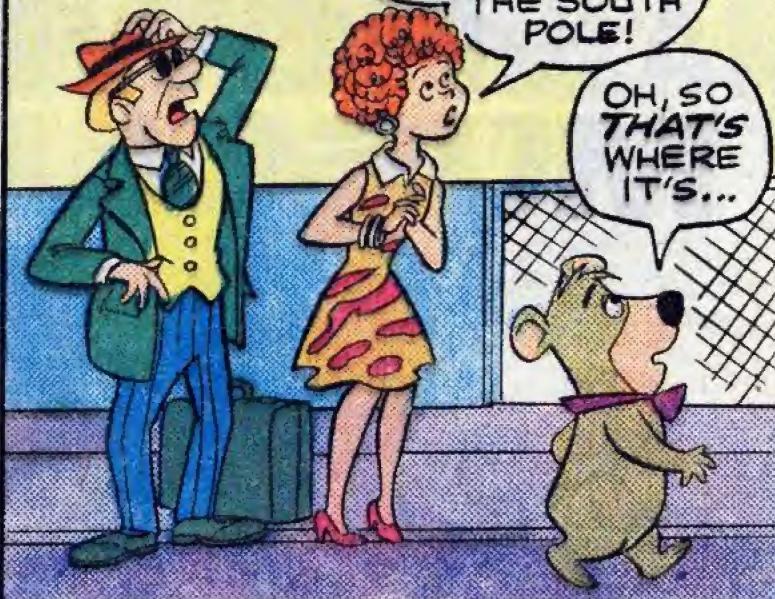


I HOPE THAT YOGI LIKES IT
DOWN SOUTH! I WONDER
HOW FAR SOUTH THAT
PLANE IS GOING...

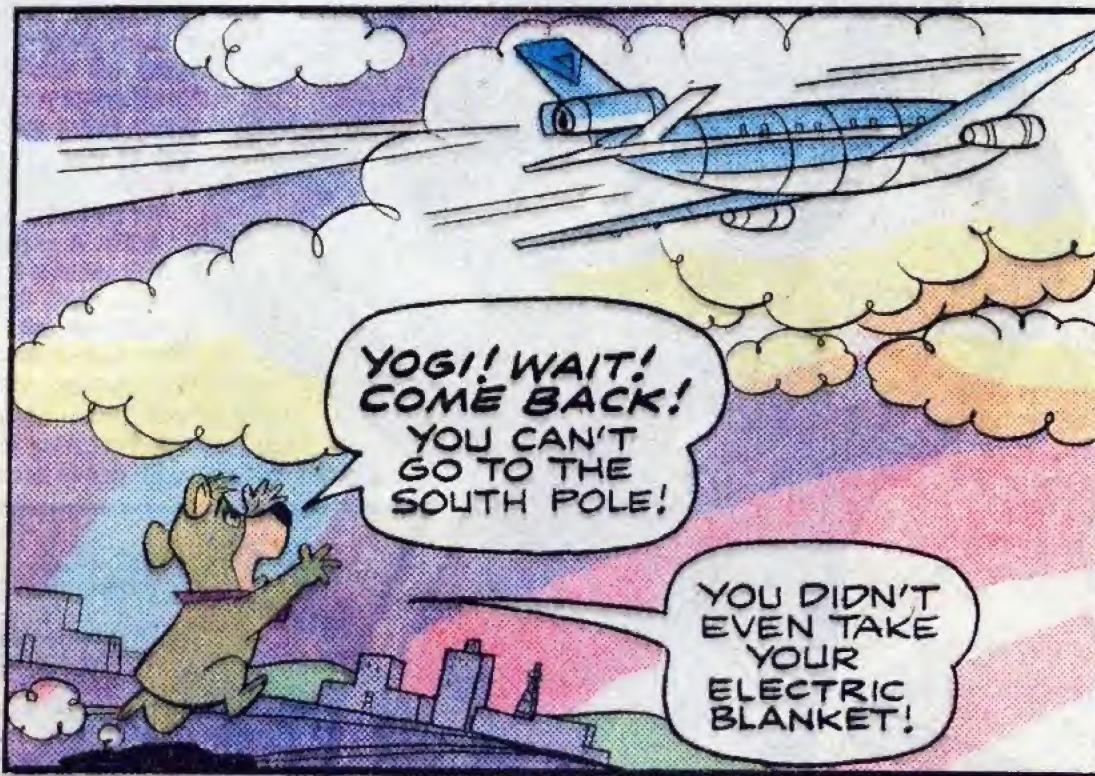
BOY, THOSE
PLANES GO
FAST!

JUST THINK —
IN SIX HOURS,
THEY'LL BE
DROPPING THEIR
CARGO OVER
THE SOUTH
POLE!

OH, SO
THAT'S
WHERE
IT'S...



THE
SOUTH
POLE?!



ALL SET! WE DROP
OUR CARGO OVER
THE SOUTH POLE!
CAN'T LAND — IT'S
TOO COLD AND ICY!



WATCH FOR THE FRIZZEN-FROZEN ADVENTURES OF

THE BELOW-ZERO BEAR

OUT NEXT
MONTH IN
YOGI BEAR